

BARS 2019: Romantic Facts and Fantasies

The 16th International Conference of the British Association for Romantic Studies

25th – 28th July 2019
University of Nottingham

Conference Programme



Conference Schedule

THU 25 JULY	FRI 26 JULY	SAT 27 JULY	SUN 28 JULY
9.30am — 3pm Registration	9:00am — 10.15 am Parallel Panels D inc early career workshops	9:30am — 11 am Parallel Panels H	9:30am — 11am Parallel Panels I
11am — 11:15am Welcome Lecture Theatre, EMCC	10.15am - 10.45am Tea / Coffee	11am — 11:30am Tea / Coffee	11am — 11:30am Tea / Coffee
11:15am — 12:30pm Plenary 1: Marilyn Butler lecture Professor Laura Mandell	10.45am — 12.00pm Parallel Panels E inc early career workshops	11:30am — 12.45pm Plenary 4: Byron Lecture Dr Robert Poole (Public Lecture)	11:30am — 1pm Parallel Panels J
	12.00pm — 1:15pm Plenary 2: Professor Diego Saglia		
12:30pm — 1:30pm Lunch PGR / ECR Workshop: Heritage (12.45-1.15, Room CS 4)	1:15pm — 2:15pm Brown Bag Lunch BARS AGM (Room CS 4)	12.45pm — 1:45pm Lunch (optional packed lunch)	1pm — 2pm Lunch PGR / ECR Workshop: Publishing and Dissemination (1.15-1.45, Room CS 4)
1:30pm — 3pm Parallel Panels A	2:15pm — 3.45pm Parallel Panels F	12.45/1:45pm — 6pm Optional Excursions	2pm — 3:15pm Plenary 5: The Stephen Copley Memorial Lecture Professor Sharon Ruston
3pm — 3:30pm Tea / Coffee	3.45pm — 4:15pm Tea / Coffee		3:15pm — 3:30pm Closing Remarks
3:30pm — 5pm Parallel Panels B	4:15pm — 5.30pm Parallel Panels G		
5pm — 5:20pm Comfort Break	5.30pm — 6.45pm Plenary 3: Professor Jane Stabler		4.00pm - 6.00pm Film Screening <i>Bright Star (2009)</i> Screening Room, Hallward Library
5:20pm — 6:50pm Parallel Panels C			
7.15pm Welcome Reception & Book Prize (7.25pm)	7pm BBQ	7.00pm Reception for Conference Banquet	
7.45pm Dinner	8.30pm Postgraduate Social ECR/PGR wine reception Mezzanine, Orchards Hotel	7:30pm — 12.00pm Conference Banquet	

Welcome to BARS 2019

Twitter: @BARS2019 (Conference hashtag: #BARS2019)

University of Nottingham

Conference Organisers: Máire ní Fhlathúin and Lynda Pratt

Conference Administrators: Sarah Nolan and Rebecca Peck

Conference Assistants: John Cammish; Colette Davies; Ruby Hawley-Sibbett; Matthew Holliday; Charlotte May; Jodie Marley; Amy Wilcockson; Jingxuan Yi

Sponsors: Alex Alec-Smith (Independent Bookseller); the Byron Society; Combined Academic Publishers Ltd; Edinburgh University Press; Eurospan; Johns Hopkins University Press; Liverpool University Press; Oxford University Press; Princeton University Press; Romanticism on the Net; The Wordsworth Trust; University of Wales Press; Yale University Press

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Cover Image: 'The Alchemist', by Joseph Wright of Derby (1734-1797). © 2019 Derby Museums Trust

THURSDAY 25 JULY

Registration

9.30 am — 3pm East Midlands Conference Centre

The registration desk will remain open for enquiries throughout the conference.

Welcome

11am — 11:15am Lecture Theatre, EMCC

Professor Jeremy Gregory, PVC for the Faculty of Arts, University of Nottingham

Plenary 1: The Marilyn Butler Lecture

11:15am — 12:30pm Lecture Theatre, EMCC

Laura Mandell, Texas A&M University

Re-inventing Gender: the Feminist Controversy in England, 1788-1810

Chair: Lynda Pratt, University of Nottingham

Lunch

12:30pm — 1:30pm

PGR / ECR Workshop: Heritage

(12.45-1.15, Room CS 4)

Gillian Dow, University of Southampton, and Anna Mercer, Cardiff University

Parallel Panels A

1:30pm — 3pm

A1: Housing Romanticism I: The House and Its Networks: Literary, Political, and Social Encounters

Room: CS 1.A

(Convenor: Carmen Casaliggi, Cardiff Metropolitan University)

Carmen Casaliggi, Cardiff Metropolitan University	Housing Facts in Germaine De Staël's Coppet and Fantasies in <i>Corinne, Or Italy</i>
Maximiliaan van Woudenberg, Clare Hall, University of Cambridge	Social Encounters and Literary Transfers in Anglo-German Dwellings
Lisa Gee, Fitzwilliam Museum, Cambridge	William Hayley's Felpham Turret
Paolo Bugliani, University of Pisa	The Essayistic Parlour: Leigh Hunt and Charles Lamb's Grammar of Domesticity

A2: The Political and the Personal in Romantic Writing by Women

Room: CS 2.A

Chair: Andrew McInnes, Edge Hill University

Eva Lippold, Coventry University	Marriage and Magic Swords: Mariana Starke's Factual Fairytale
Joseph Morrissey, Coventry University	The Facts and Fantasies of Romantic Love in Maria Edgeworth's <i>Belinda</i>
Hatsuyo Shimazaki, University of Southampton	Representations of Speech and Romantic Subjectivities from <i>Persuasion</i> to <i>Mrs Dalloway</i> : Jane Austen's Art of Narration Towards Modernism

A3: Editions, Revisions and Receptions

Room: CS 3.B

Chair: Matthew Sangster, University of Glasgow

Brean Hammond, University of Nottingham	Afterburn(s)
Genevieve Theodora McNutt, University of Edinburgh	'Its own advocate': Joseph Ritson's <i>A Select Collection of English Songs</i> (1783)
Jennifer Rabedeau, Cornell University	Poetic Revisionary: Byron and the Process of Revision

A4: Imagery of the Animate and Inanimate in Keats's poems

Room: CS 4

Chair: Nathan TeBokkel, University of British Columbia

Noah Brooksher, Brown University	Ears in Vain: The Reverberations of Inanimate Birds in Keats's Odes
Madeleine Callaghan, University of Sheffield	'Cold Chains Around You': Escape in the Lyrics of Shelley and Keats
India Cole, Independent Scholar	The Melancholic Fantasy of Flowers in the Works of Keats

A5: Romantic Ageing

Room: CS 1.B

Chair: Matthew Holliday, University of Nottingham

Amy Culley, University of Lincoln	'On Growing Old': Facts and Fantasies of Ageing in the Life Writing of Lady Louisa Stuart (1757-1851)
Brecht de Groote, University of Leuven	The Romantic Fantasy of Extinction and the Epistemology of Lateness
Tim Fulford, De Montfort University	Dementia Poetics in Wordsworth's Late Memorials

A6: Thomas Campbell

Room: CS 2.B

Chair: Mary Fairclough, University of York

Amy Wilcockson, University of Nottingham

A 'weary heap of good-for-nothing evidence': The Letters of Thomas Campbell

Sarah Zimmerman, Fordham University

Campbell, Turner, and the Fate of Political Reform in *Poetical Works* (1837)

Nikki Hessel, Victoria University Wellington

Thomas Campbell and Poetic Facts and Fantasies

Tea / Coffee

3pm — 3:30pm

Parallel Panels B

3:30pm — 5pm

B1: Ecocriticism after *The Song of the Earth* I

Room: CS 3.B

(Convenor: Jeremy Davies, University of Leeds)

Chair: Tess Somervell, University of Leeds

Jeremy Davies, University of Leeds

The River Duddon, Locodescriptive Poetry and the State

Joanna Taylor, University of Manchester

Irregular Habits: Walking with Dorothy Wordsworth

Erin Lafford, University of Derby

Damp, Brine and Stench: William Gilpin's Atmospheric Aesthetics

B2: Robert Southey and Samuel Rogers

Room: CS 2.A

Chair: Ian Packer, University of Lincoln

Charlotte May, University of Nottingham

'Could I recall the ages past and play the fool with Time': Samuel Rogers before *Italy*

María Eugenia Perojo-Arronte, Universidad de Valladolid

Building the Spanish Imaginary: Early Romantic Hispanism in *The Edinburgh Review* and *The Quarterly Review* (1802-1820)

Md. Monirul Islam, Presidency University, Kolkata

'European Mind engrafted upon the African constitution': Robert Southey's Theory of Miscegenation in the Transhumanist Context

B3: Music and Silence

Room: CS 3.A

Chair: Michael Sullivan, University of Oxford

Anthony Howe, Birmingham City University

Romantic Writing and Silence: Some Facts and Fantasies

Lucie Ratail, Université Jean Moulin Lyon 3

From Fantasy to Fact: The Power of Music in Gothic Novels

Taras Mikhailiuk, University of North Carolina at Chapel Hill

'Awful hush': The Intertextual Fantasies of Silence in Percy Shelley's *Alastor* Volume

B4: Dreaming Romantic Europe: Facts and their Fantasies

Room: CS 4

(Convenor: Nicola Watson, Open University)

Deidre Shauna Lynch, Harvard University	The Handwritten Title-Page of a Transcription of Keats' Poems, 1828
Ian Haywood, Roehampton University	A Map of the Republic of Europe
Emma Clery, University of Southampton	A Traveller's Cheque
Penny Fielding, University of Edinburgh	Margaret Chalmers' Knitting-Wire
Diego Saglia, University of Parma	William Beckford's Pavilion
Sonia Hofkosh, Tufts University	Byron's Screen
Anthony Mandal, Cardiff University	The Offices of the Minerva Press, Leadenhall
Nicola Watson, Open University	Rousseau's Tombs
Claire Connolly, University College Cork	The Literary Remains of Jeremiah Joseph Callanan

B5: Maria Edgeworth: Fantasy, Science, Community

Room: CS 1.B

(Convenor: Fiona Price, University of Chichester)

Chair: John Beddoes, De Montfort University

Orianne Smith, University of Maryland, Baltimore County	<i>Belinda</i> and Patriarchy's Rough Magic
Fiona Price, University of Chichester	The Science of Politics: Maria Edgeworth's <i>Helen</i> and the Great Reform Act
Aino Haataja, Åbo Akademi University	Habermas's Literary Public Sphere and Worldliness in Edgeworth's <i>Ormond</i>

B6: Wonderful Originals Seen in My Visions: The Fantastical Reception of William Blake

Room: CS 2.B

(Convenor: Jason Whittaker, University of Lincoln)

Jodie Marley, University of Nottingham

'Invisible Gates Would Open': The Reception of William Blake and Spiritual Philosophy in W. B. Yeats's *A Vision*

Jason Whittaker, University of Lincoln

'The Place Where Contraries are Equally True': Blake and the Science-Fiction Counterculture

Luke Walker, Roehampton University

Blake, *Dead Man*, and Psychedelic Romanticism

Comfort Break

5pm — 5:20pm

Parallel Panels C

5:20pm — 6:50pm

C1: Romantic Radicalism

Room: CS 1.B

Chair: Mary Fairclough, University of York

Jonathan Taylor, University of Surrey

Robert Southey's Youthful Politics and the Hydra of Revolution

John Cammish, University of Nottingham

'James Montgomery, printer, being a wicked, malicious, seditious, and evil-disposed person': The Trials and Imprisonment of James Montgomery
Romantic Radicalism: A Response

Ian Packer, University of Lincoln

C2: Romantic Education

Room: CS 1.A

Chair: Andrew McInnes, Edge Hill University

John-Erik Hansson, Université de Cergy-Pontoise

William Godwin's Conception of the Imagination: Education, Religion and Ethics

Helena Bergmann, University of Borås

Cross-Channel Moves for Cross Purposes? The Educational Writings of Mary Hays versus those of Pauline de Meulan-Guizot

Robert A. Davis, University of Glasgow

Romanticism and Childhood: Facts and Fantasies of Infant Education

C3: Scottish Romanticism I

Room: CS 2.A

(Convenor: Daniel Cook, University of Dundee)

Ainsley McIntosh, Independent Scholar

Writing the Nation: Walter Scott's Narrative Poetry

Timothy Heimlich, University of California, Berkeley

Walter Scott's Legible Scotland

Daniel Cook, University of Dundee

Scott and Authorship: The Shorter Fiction

C4: Romantic Science

Room: CS 2.B

Chair: Jonathan Gonzalez, University of La Rioja

Dahlia Porter, University of Glasgow

The Romantic Catalogue, Fantastic Objects, and the Material Turn

Julia Carlson, University of Cincinnati

Fantasies of Exquisite Touch

Katie Garner, University of St Andrews

Mermaid Mania in the 1820s

C5: Romantic Lives and Life-Writing

Room: CS 3.B

Chair: Amy Wilcockson, University of Nottingham

Rayna Rosenova, University of Sofia

Mary Robinson's *Memoirs*: Fact as Fiction, Fiction as Fact

John Beddoes, De Montfort University

Letters from the Pneumatic Institution: The Life and Fantasies of Anna Beddoes

C6: Facts and Fantasies of Romantic Travel Writing

Room: CS 3.A

Chair: Charlotte May, University of Nottingham

Elizabeth Robertson, Drake University

Frances Trollope: Surely Fantasy, Not Fact? in the
Domestic Manners of the Americans

Kacie Wills, University of California

Fiction and Fancy: Literary Responses to Cook's
Pacific Encounters

Angela Esterhammer, University of Toronto

Documentary Fiction and Fictional Geography:
Theodore Hook and the Republic of Poyais

Welcome Reception and Book Prize (7:25)

7:15pm

Informal Dinner

7.45pm

- FRIDAY 26 JULY -

Parallel Panels D

9:00am — 10.15 am

D1: Housing Romanticism II: Homes and Domestic Spaces in Female Authors

Room: CS 1.B

(Convenors: Francesca Saggini, Università della Tuscia and Maximiliaan van Woudenberg, University of Cambridge)

Gillian Skinner, Durham University

'[H]is Castle was her proper Habitation': Homes
and Dwelling Places in Sarah Fielding's *The History
of Countess of Dellwyn* (1759)

Douglas Murray, Belmont University

Homebodies and Nomads: Indoors and Outdoors in
Pride and Prejudice

Maureen McCue, Bangor University

Jane Austen and Maria Edgeworth's Drawing
Room: Women, Domestic Spaces and the Visual
Imagination

D2: Mary Shelley: Humanity, Connection, Contagion

Room: CS 1.A

Chair: Christa Knellwolf King, University of York

Anna Mercer, Cardiff University

Mary Shelley's *Valperga* and Its Connections with Percy Bysshe Shelley's *Julian* and *Maddalo*

Silvia Riccardi, University of Freiburg

Romanticizing the Body in *Frankenstein*

D3: Labour and Eco-poetics: Robert Bloomfield and John Clare

Room: CS 3.A

(Convenor: Tim Fulford, De Montfort University)

Tim Fulford, De Montfort University

Bloomfield and Clare from the Ground Up

John Goodridge, Nottingham Trent University

John Clare and Robert Bloomfield on Festive Celebration

Sam Ward, Nottingham Trent University

Bloomfield, Clare and Nature's Music

D4: 'Knowledge is no burden but it lightens all other burdens': Friends of Science at Home and Abroad

Room: CS 3.B

(Convenor: Daisy Hay, University of Exeter)

Mary Fairclough, University of York

'Citizen' Scientist: Earl Stanhope, Natural Philosophy and Radical Sociability

Daisy Hay, University of Exeter

Joseph Johnson and the Doctors

Liz Edwards, University of Wales

Watercolour, Extreme Weather, Electricity: Cornelius Varley in North Wales

D5: Keats's Fantastic Imagination

Room: CS 2.B

Chair: India Cole, Independent Scholar

Małgorzata Łuczyńska-Hołodys, University of Warsaw

Romantic Fantasy and the Grotesque in J. Keats's *Lamia*

Deborah Lam, University of Bristol

Between Sense and Nonsense: The Inexpressible in Keats's 'peculiarity of expression'

Yu-hung Tien, Durham University

Keats and the Imagination: Revisiting Keats's Earthly Desires in the World of Imagination in his Great Odes

D6: Romantic-Period Print Culture: Specimens, Celebrity Poets and Fake News

Room: CS 4

Chair: Richard A. Gaunt, University of Nottingham

Josefina Tuominen-Pope, University of Zurich	The <i>London Magazine</i> and John Clare's Constructed Authenticity
David Duff, Queen Mary University of London	A Poetics of the Specimen
Olivia Murphy, University of Sydney	Fake News and Dr Phlogiston: Manipulating the Birmingham Mob

D7: Liquid Romanticism

Room: CS 2.A

(Convenor: Phil Shaw, University of Leicester)

Ralph Pite, University of Bristol	Wordsworth, <i>The River Duddon</i> and 'ultimate particles'
Nora Crook, Anglia Ruskin University	Displacing Rivers in the Shelleys' Collaborative Mythological Dramas of 1820
Phil Shaw, University of Leicester	The Tone of Water: Keats, Milton and Ovid

Tea / Coffee

10.15am - 10.45am

Parallel Panels E

10.45am — 12.00pm

E1: Editing Southey's Facts and Fictions

Room: CS 1.A

(Convenors: Jonathan Gonzalez, University of La Rioja, and Tim Fulford, De Montfort University)

Chair: Tim Fulford, De Montfort University

Tim Fulford, De Montfort University	Southey and the Origins of Popular Biography: Editing his <i>Life of Nelson</i>
Tom Duggett, University Xi'an Jiaotong – Liverpool University	Progress and Prospects of Society: Editing Southey's <i>Sir Thomas More</i>
Cristina Flores and Jonathan Gonzalez, University of La Rioja	Romantic Travellers: Editing Southey's Factual and Fictional Iberia

E2: Percy Shelley I

Room: CS 1.B

Chair: Paul Stephens, Lincoln College, Oxford

Steve Tedeschi, University of Alabama

Sense Drawn Out: Affect, Growth, and Verse in Shelley's *Laon and Cythna*

Alexander Abichou, Durham University

'The Assassins' as an Islamic Precursor to Shelley's Poet-Prophet

Paul Whickman, University of Derby

Power, Prosody, Personification: (Un)fixing Fixity in Shelley's 'Mont Blanc'

E3: Romanticism and Politics

Room: Gallery

Chair: John Cammish, University of Nottingham

Alison Morgan, University of Warwick

'Ye English warriors': Radical Nationalism and the True Patriot in the Poetry and Song of Peterloo

Ian Packer, University of Lincoln

Robert Southey, *Wat Tyler* and William Smith

Richard A. Gaunt, University of Nottingham

When Did They Know?: Intelligence, Informers and Cato Street

E4: Walter Scott and the Practice of Story-Telling

Room: CS 2.B

Chair: Sijie Wang, Justus Liebig University Giessen

Anna Fancett, Sultan Qaboos University

Narrative Creation in Walter Scott's Novels

James Quinnell, Independent Scholar

Caleb Balderstone as Servant-Seer in Sir Walter Scott's *The Bride of Lammermoor*

Annika Bautz, University of Plymouth

Adapting Scott: Daniel Terry's *Guy Mannering; or, The Gipsey's Prophecy* (1816).

E5: Charlotte Smith's Presence and Absence

Room: CS 3.B

Chair: Gillian Dow, University of Southampton

Calley Hornbuckle, Dalton State College

Presumptive Purchases on Knowledge in
Charlotte Smith's Poetry

Jackie Labbe, De Montfort University

The Fantastical Jane Austen and Her Lovely
Assistant

E6: Samuel Taylor Coleridge

Room: CS 4

Chair: Charlotte May, University of Nottingham

Christa Knellwolf King, Sultan Qaboos University

Affect Labelling as a Means of De-Escalating Inner
Conflict in S. T. Coleridge's *Rime of the Ancient
Mariner*

Jacob Lloyd, University of Oxford

'What it is she cannot tell': *Christabel* and the
Failure of Interpretation

Maximiliaan van Woudenberg, University of
Cambridge

Visual Facts and Textual Fantasies: Englishmen in
the Harz Mountains

E7: Facts and Fantasies of Female Authorship in Romantic Women's Writing

Room: CS 3.A

(Convenor: Susan Civale, Canterbury Christ Church University)

Chair: Andrew McInnes, Edge Hill University

Susan Civale, Canterbury Christ Church University

Poetry as Paratext in the *Memoirs of the Late Mrs
Robinson* (1801): Biographical Facts and Fictions

Colette Davies, University of Nottingham

Eliza Parsons, the Minerva Press and the
Romantic Author

E8: Landscape and Waterscape

Room: CS 2.A

Chair: Rhys Kaminski-Jones, University of Wales

Peter Otto, University of Melbourne

The Ecstasies of Immersion: Mapping, Movement, Emotion, and the Sublime in Thomas Baldwin's *Airopaidia* (1786)

Teresa Rączka-Jeziorska, The Institute of Literary Research of the Polish Academy of Science

Literary Geography of the Daugava River as Presented by Representatives of Polish-Livonian Romanticism.

Sean Nolan, City University of New York, Graduate Centre

'The task that leads the wilder'd mind': Robert Bloomfield, Georgic Duty, and 'studious leisure'

Plenary 2

12.00pm — 1:15pm Lecture Theatre, EMCC

Diego Saglia, University of Parma

Byron's Words and Things: Bodies, Bullets and a Box

Chair: Ian Haywood, Roehampton University

BARS BGM

Brown Bag Lunch

1:15pm — 2:15pm Room CS 4

Parallel Panels F

2:15pm — 3.45pm

F1: Fantasizing Humanity in William Blake

Room: CS 3.A

Chair: Jason Whittaker, University of Lincoln

Clémence Ardin, University of Kent

Fallen Angels and Women in William Blake's Illustrations of the *Book of Enoch* and Alfred de Vigny's *Eloa ou la soeur des anges*

Sharon Choe, University of York

The Void of Urizen and Abyss of Los: Visualising Creation and Disillusion in *The Book of Urizen*

Elli Karampela, University of Sheffield

Anthropomorphic Nightmares: William Blake's 'The Ghost of the Flea'

F2: Byron: Knowledge, Memory and Legacy

Room: CS 4

Chair: Paul Whickman, University of Derby

Shannon Ray, University of Edinburgh

The Tree of Knowledge, The Tree of Life:
Manfred, Beyond Skepticism

Grace Rexroth, University of Colorado, Boulder

The Problem with Memory Arts; or, Writing *Don Juan* for an Age of 'Uncertain Paper'

Marcin Leszczyński, University of Warsaw

Credo and Credibility in Byron's *Cain*: Religious and Scientific Knowledge, Authority, and (Mis)Interpretation

Maria Kalinowska, University of Warsaw

Byron and Epimenides – The Protagonists of a Poem by the Polish Romantic Poet, Cyprian Norwid (Byron's 'Curse of Minerva': A Possible Inspiration for Norwid's *Epimenides*?)

F3: Romantic Drama

Room: CS 2.B

Chair: Michael Gamer, University of Pennsylvania

Michael Gamer, University of Pennsylvania

'The Monster Melodrama': Fantasy in Search of Form

Sara Medina Calzada, University of Valladolid

Fantastic Facts: A 'Dramatic Sketch' of the Spanish Revolution of 1820

Michael Simpson, Goldsmiths, University of London

Byron at Large, in Print, on the Stage: Making and Faking the Facts at Drury Lane

F4: John Clare: Ways of Thinking and Seeing

Room: CS 1.B

Chair: Simon Kövesi, Oxford Brookes University

Robert Heyes, Independent Scholar

John Clare's Natural History

Erin Lafford, University of Derby

'Fancys or feelings': John Clare, Hypochondria, and the Limits of Description

Markus Poetzsch, Wilfrid Laurier University

Managing 'arts strong impulse': John Clare and the 'truth of taste'

Nathan TeBokkel, University of British Columbia

Two Dogmas of Romanticism

F5: Metropolitan and Colonial Romanticisms

Room: CS 3.B

Chair: Andrew McInnes, Edge Hill University

Bill Hughes, University of Sheffield

Enlightenment fact, Orientalist fantasy: Dialogues of Colonial Encounter in Sydney Owenson's *The Missionary* (1811)

Matthew Sangster, University of Glasgow

Romantic London, in *Measurements and Dreams*

Emma Clery, University of Southampton

Phantasmagoria and Materialist Critique in Anna Letitia Barbauld's *Eighteen Hundred and Eleven*

F6: Inheriting Romanticism

Room: CS 1.A

Chair: Carmen Casaliggi, Cardiff Metropolitan University

Rie Yamanouchi, Kobe City College of Nursing

What D. H. Lawrence 'Steals' from *Wuthering Heights* - Romantic Fantasies Inherited in *Kangaroo*

Alejandro Cathey-Cevallos, University of Edinburgh

Victorian Encounters with Romantic Facts: Writing Literary History 1891-1915

Michael Sullivan, University of Oxford

'Singing in her Song': Tennyson's Romantic Inheritance

Jayne Thomas, Cardiff Metropolitan University

'There lives the dearest freshness deep down things': Echoes of Wordsworth's 'Intimations' Ode in Gerard Manley Hopkins' 'God's Grandeur'

Tea / Coffee

3.45pm — 4:15pm

Parallel Panels G

4:15pm — 5.30pm

G1: Ecocriticism after *The Song of the Earth II*

Room: CS 3.A

(Convenor: Jeremy Davies, University of Leeds)

Kate Rigby, Bath Spa University

Global Warming Criticism meets Mass Extinction Criticism

Tess Somervell, University of Leeds

Cowper's Histories and Myths of Climate Change

Amelia Dale, Shanghai University of International Business and Economics

Austenien Facts and the Anthropocenic Fantastic: *Sanditon* and Romanthropocene Reading

G2: Writing for and about Children

Room: CS 2.A

Chair: John-Erik Hansson, Université de Cergy-Pontoise

Lorna Clark, Carleton University

'The Child is Father of the Man': Chapters in a Family Storybook

Tiziana Ingravallo, University of Foggia

Visits and Visions in Mary Lamb's *Mrs Leicester's School*

G3: Frankenstein's Metamorphoses

Room: CS 4

(Convenor: Chiara Rolli, University of Parma)

Chair: Grace Rexroth, University of Colorado, Boulder

Chiara Rolli, University of Parma

Mary Shelley Encounters Apuleius: a Fantastical Dialogue Between *Frankenstein* and the *Metamorphoses*

Marco Canani, University of Milan

The Casebook of Victor Frankenstein: A Postmodern, Neo-Romantic Metamorphosis

Anna Anselmo, University of Vallée d'Aoste

Frankenstein in Baghdad: Rewriting Shelley through Liminality and Post/Human Monstrosity

G4: Fashioning the Self and the Nation

Room: CS 2.B

Chair: Amy Culley, University of Lincoln

Anne-Claire Michoux, University of Neuchâtel

Fanny Burney or Madame d'Arblay: Who is the Real Frances Burney?

Cassie Ulph, Bishop Grosseteste University

'A Granddame's Garrulity': Genres of Knowledge in Hester Piozzi's *Lyford Redivivus*

Nicky Lloyd, Bath Spa University

'Fabulous or veracious history': Fact and Fiction in Lady Morgan's National Tales

G5: Gothic Facts and Fantasies

Room: CS 3.B

(Convenor: Chris Bundock, University of Regina)

Ashley Cross, Manhattan College

Creature Matter(s): Gothic Feedback Loops and *Frankenstein's* New Forms.

Chris Bundock, University of Regina

'(T)aking a different shape before my eyes': Mutability in Edgeworth's *Harrington* and Marsh's *The Beetle*.

Nicola Bowring, Nottingham Trent University

'Terrorist Novel Writing' and Travel: France as Gothic Space during the Revolution

G6: Romantic Thought

Room: CS 1.A

Chair: Anthony Howe, Birmingham City University

Tim Milnes, University of Edinburgh

Matters of Fact and Intellectual Intuitions: Romantic Epistemologies and 'Hume's Problem'

David Lo, University of Tübingen

Facticity and Phenomenology in John Keats's Vale of Soul-Making

Paul Stephens, Lincoln College, Oxford

Percy Shelley and Economic Facts

Plenary 3

5.30pm — 6.45pm, Lecture Theatre, EMCC

Jane Stabler, University of St Andrews

Anecdotal Evidence: Byron, Fact and Fantasy

Chair: Anthony Mandal, Cardiff University

BBQ

Sponsored by *Romanticism on the Net*

7.00pm

Postgraduate Social ECR/PGR wine reception

Mezzanine, Orchards Hotel

8.30pm

- SATURDAY 27 JULY -

Parallel Panels H

9:30am — 11 am

H1: Scottish Romanticism II

Room: CS 1.A

(Convenor: Daniel Cook, University of Dundee)

Zachary Garber, Merton College, Oxford

'To Lead Back the Memory of Any Wandering Son of Scotland': Johnstone's *Clan-Albin* and the Written Recovery of a Scottish Past

Clare A. Simmons, Ohio State University

Jacobite Relics: History and Its Alternatives in Galt's *Entail*

Daniel Cook, University of Dundee

Scottish Romanticism I and II: A Response

H2: William Blake's Hand

Room: CS 4

(Convenor: Mark Crosby, Kansas State University)

Chair: David Fallon, Roehampton University

Elizabeth Potter, University of York

'On Every one of these Books I wrote my Opinions': Re-Assessing Blake's Marginalia

Josephine McQuail, Tennessee Tech University

Enlightenment Erotica: Blake's *Vala; or, The Four Zoas*, the Eighteenth Century, and the Antiquarians.

Mark Crosby, Kansas State University

Blake's Letters, or a Portrait of the Artist Navigating the 18th Century Patronage System

H3: Romantic Wales

Room: CS 3.A

Chair: Colette Davies, University of Nottingham

Jeff Strabone, Connecticut College

Bard of Cumberland: Early Wordsworth and the Saxon Conquest of the Britons

Ruby Hawley-Sibbett, University of Nottingham

Cambrian Fantasies: Female Freedom in Anglophone Welsh Novels

Rhys Kaminski-Jones, University of Wales

Idrison's Dreams: William Owen Pughe's Romanticism

H4: Wollstonecraft and Godwin

Room: CS 2.B

Chair: Richard A. Gaunt, University of Nottingham

Andrew Rudd, University of Exeter

'It is justice, not charity, that is wanting in the world': Wollstonecraft and Godwin's Critique of Traditional Charity in the 1790s

Kandice Sharren, Simon Fraser University

Reading Wollstonecraft after Godwin's *Memoirs*

Shirley Tung, Kansas State University

Wollstonecraft's Sentimental Journey

H5: Art, Music, Dance

Room: CS 1.B

Chair: Ian Packer, University of Lincoln

Peter Collinge, Keele University

Fact and Fantasy in Joseph Wright's Portrait of Derbyshire Businesswoman Ellen Morewood of Alfreton (1782)

Jonathan Kwan, University of Nottingham

The Son as a Romantic Hero: Representations of Napoleon's Son, the Duke of Reichstadt

Sarah McCleave, Queen's University Belfast

Fact or Fantasy? The Collective and Individual Identities of the Romantic-Era Ballerina

H6: Romantic Translations

Room: CS 3.B

Chair: Diego Saglia, University of Parma

Francesca Benatti, Open University

Ugo Foscolo and the Reviews: Digital Insights into Romantic Translation?

Min-Hua Wu, National Chengchi University

Representing Keatsian Beauty across the Language Border: Exploring Yu Kwang-chung's Chinese Translation of Keats's Odes

Valentina Varinelli, Newcastle University

Percy Bysshe Shelley and the Fantasy of an Italian Audience

Tea / Coffee

11am — 11:30am

Plenary 4: The Byron Lecture (A Public Lecture)

11:30am — 12.45pm, Lecture Theatre, EMCC

Robert Poole, University of Central Lancashire

Peterloo: the English Uprising

Chair: Richard A. Gaunt, University of Nottingham

Lunch

(optional packed lunch for excursions)

12.45pm — 1:45pm

Optional Excursions

12.45/1:45pm — 6pm

Newstead Abbey

Walk to Wollaton Park with tour of Natural History and Industrial Museums

BARS Exhibition Lakeside Arts

Reception

7.00pm

Conference Banquet

7:30pm — 12.00 midnight

- SUNDAY 28 JULY -

Parallel Panels I

9:30am — 11am

I1: Forms of Humanity

Room: CS 4

Chair: Katie Garner, University of St Andrews

Anthony Mandal, Cardiff University

Our Hideous Progeny: Romantic Gothic,
Posthuman Fantasy and the Digital Sublime

Amanda Blake Davis, University of Sheffield

The Fantasy of Androgyny in P. B. Shelley's *The Witch of Atlas* and *Epipsychidion*

Alice Rhodes, University of York

Talking Heads: Imagining Progress through
Bodies and Machines in the Work of Erasmus
Darwin

I2: Percy Shelley II

Room: CS 1.B

Chair: Brean Hammond, University of Nottingham

James Armstrong, City University of New York

‘Sublime Vehemence’: Fact and Fantasy in the French Premiere of *The Cenci*

Paul Whickman, University of Derby

Shelley’s *Queen Mab*: Piracy and Early Textual History

Bushra AlJahdali, University of Exeter

The Concept of *Alfanna* (Self-Loss) in Percy Bysshe Shelley’s Poetry

I3: Pre-Romantic and Romantic Sensibility and Sociability

Room: CS 2.B

Chair: Ruby Hawley-Sibbett, University of Nottingham

Wang Xin, Shanghai International Studies University

The Female Sensibility Stemming from the Pre-Romantic Literary Communities

Emma Probett, University of Leicester

Conduct Literature: Jane Austen and the Fantastical Death of the ‘Novel of Manners’

Sijie Wang, Justus Liebig University Giessen

Walking with Propriety: Facts and Fantasies of Panoptic England in *Pride and Prejudice*

I4: Romantic Illustration: The Facts and the Fantasy

Room: CS 3.B

(Convenor: David Fallon, University of Roehampton)

Naomi Billingsley, University of Manchester

Biblical Facts and Fantasies in Philip James de Louthembourg’s (1740–1812) Vignettes for the Macklin Bible

David Fallon, University of Roehampton

John Landseer, the Bookseller, and the Devil

Ian Haywood, University of Roehampton

Mary Shelley’s *Frankenstein*: The Illustrated 1818 Edition

Tea / Coffee

11am — 11:30am

Parallel Panels J

11:30am — 1pm

J1: ECR Workshop: Dreaming Romantic Europe

Room: CS 3.A

(Convenor: Nicola Watson, Open University)

Alice Rhodes, University of York

A ha'pennyworth of sedition, 1796

Teresa Raçzka-Jeziorska, Institute of Literary
Research of the Polish Academy of Science, Warsaw

40 Verses of Mickiewicz's *Pan Tadeusz* Given to
Ambroży Grabowski for 'Autographs of Illustrious
Men'

Anne-Claire Michoux, University of Neuchâtel

The Petition for Richard Lovell Edgeworth to be
Permitted to Stay in Paris, 1803

Charlotte May, University of Nottingham

The Decanters that Samuel Rogers gave to Byron

Nicola Watson, Open University

William Cowper's Lavender-Water Bottle

J2: Blake's Visionary Imagination

Room: CS 3.B

Chair: Jodie Marley, University of Nottingham

Tara Lee, University of Oxford

Visionary Machinery: Blake's *Jerusalem* and the
Place of the Divine in Epic

Joshua Schouten de Jel, Plymouth University

Conversations with the Selfhood in *The Book of
Thel* and *Visions of the Daughters of Albion*

Camille Adnot, Paris-Diderot University

The Imagined Topography of William Blake's *The
Four Zoas*: Mapping Dreamscapes and Outlining
Visions

J3: Felicia Hemans and Women's Writing

Room: CS 4

Chair: Cassie Ulph, Bishop Grosseteste University

Ed Downey, Queens University Belfast

'The breaking waves dashed high': The Literary Afterlife of Felicia Hemans' 'The Landing of the Pilgrim Fathers in New England' (1825)

Gary Kelly, University of Alberta

Europe in 1819: Fantasies and Facts, *Tales and Historic Scenes*

Jane Moore, Cardiff University

Minerva's Spear or the Needle? Women's Tribute Writing to Men in the Romantic Period

J4: William Wordsworth

Room: CS 2.B

Chair: Matthew Holliday, University of Nottingham

Nickolas Dodd, University of Leeds

Schooled Alike by Insomnia and by Sleep — Book IV of *The Prelude* as a Disavowal of Sublime Fantasy.

Yimon Lo, Durham University

'(A)n obscure sense / Of possible sublimity': Distorted Auditory Expectation and Wordsworth's Poetic Unfamiliarity

Konstantinos Pozoukidis, University of Maryland

Neither Fact nor Fantasy: Surviving Disaster in William Wordsworth's 'Simon Lee'

J5: The Facts and Fantasies of the Labouring Class Individual

Room: CS 1.B

Chair: Simon Kövesi, Oxford Brookes University

Franca Dellarosa, Università degli Studi di Bari Aldo Moro

Edward Rushton: Communal Networks and Revolutionary Undercurrents

Jennifer Orr, Newcastle University

The Cosmopolitan Afterlife of a United Irishman: David Bailie Warden (1772-1845) and the Transatlantic Intellectual Networks

Simon Kövesi, Oxford Brookes University

Getting John Clare Out There: The Dead Peasant, Impact and the Seeking of Contemporary Relevance

J6: Imagination and Reality: Dreams, Places and Literary Allusions

Room: CS 1.A

Chair: Paul Whickman, University of Derby

Mikyung Park, Kyonggi University

Locating John Keats and the Poetics of Dwelling

Hannah Donovan, Queen Mary University of London

'Nor was it quite a dream': Keats, Tighe and the Somatic Imagination

Flora Lisica, University of Cambridge

Tragic Fantasies in Keats's Letters

J7: Illustrating the Romantics

Room: CS 2.A

Chair: Nora Crook, Anglia Ruskin University

Emily Paterson-Morgan, Byron Society

'Why do you call the Katherine a Whore?': Scandalous Fact and Scandalmongers' Fictions in Byron's Russian Cantos

Bysshe Inigo Coffey, University of Exeter

Editing and Illustrating Percy Bysshe Shelley

Christine Kenyon Jones, King's College London

'The brush has beat the poetry': Visual Responses to Byron Before and After 1819.

Lunch

1pm — 2pm

PGR / ECR Workshop: Publishing and Dissemination

(1.15-1.45, Room CS 4)

Richard A. Gaunt, University of Nottingham, and Ian Haywood, Roehampton University

Plenary 5: The Stephen Copley Memorial Lecture

2pm — 3:15pm, Lecture Theatre, EMCC

Sharon Ruston, Lancaster University

Humphry Davy's Inventions

Chair: Máire ní Fhlathúin, University of Nottingham

Closing Remarks

3:15pm — 3:30pm

Film Screening

4:00pm – 6:00pm

***Bright Star* (2009), dir. Jane Campion**

Screening room, Hallward Library.

Popcorn included. All welcome, but especially PGR / ECR delegates.

•Nineteenth Century Studies Journals



The Byron Journal

The Byron Journal is an international publication published twice annually by Liverpool University Press on behalf of The Byron Society, London.

The journal publishes scholarly articles and notes on all aspects of Byron's writings and life, and on related topics.

•Since its inception in 1973, the journal has become widely read in many different countries and provides news of significant events and conferences, and reviews all major works on the poet and prides itself on the speed with which new books are reviewed.

- *The Byron Journal* is indexed and abstracted in

Scopus. online.liverpooluniversitypress.co.uk/bj



•Essays in Romanticism

•*Essays in Romanticism* is a peer-reviewed journal edited by Alan Vardy, Hunter College, the City University of New York.

•Publishing two issues per year, the journal continues the tradition of its predecessor *Prism(s)* in encouraging contributions within an interdisciplinary and

•comparative framework.

•*Essays in Romanticism* is the official journal of the International Conference on Romanticism.

•The journal welcomes submissions on any aspect of Romanticism, and especially work using emergent or innovative perspectives and approaches.

online.liverpooluniversitypress.co.uk/eir

•Romantic Reconfigurations: Studies in Literature and Culture 1780-1850

•*Romantic Reconfigurations* presents new groundbreaking approaches to the period in which Romantic writing was produced and consumed. The series welcomes studies that reconfigure the literary and cultural geographies and histories of Romanticism across a broad range of critical approaches. Topics of interest include, but are by no means confined to, provincial and labouring-class writing, diasporic and colonial writing, natural history and other scientific discourse, journalism, popular culture, music and theatre, landscape and nature, cosmopolitanism and travel, poetics and form.

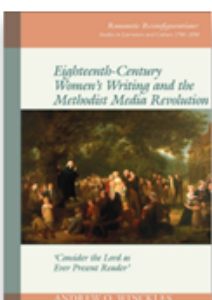


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